April 1980

COVER: THE FLIP SIDE OF PATRONS EVENING

THIS PHOTO BY DEBRA WOOD JUST ABOUT SUMS IT UP° THE WORLD OF HIGH FINANCE

AS WE SEE IT .... FROM THE BACK.....OR MAYBE SHE'S JUST CAMERA SHY?
YOU'LL NEVER GUESS WHO THIS IS ^ ONE CLUE IS HER DOTS DON'T MATCH UP.
AND THE OTHER ONE IS SHE BROUGHT HER CHECK BOOK

TO THE EDITOR,

I somehow feel at a loss when I became aware of the removal of our graffiti from the school walls in preparation for patrons night. These make-up jobs appear to have been done to hide the students ' effort which seems odd when graffiti has come to play such a dominant role in our environments today. Instead of the removal of all graffiti from all of the walls around the school grounds maybe the developement dept. might consider asking the artists to present their work to the patrons instead of requesting more money spent to give the school that just douched, pristine look. This would give both the students and the administration the chance to openly express how we at SFAI are moving out and beyond the conventional means of making art.

BOB RASMUSSEN BEING PATRONIZED°°°

THE EYE IS A STUDENT PUBLICATION (C)

EDITOR I LAABSEN
CORRESPONDENT IN BERLIN CORNELIA BALCERWIAK

COVER: DEBRA WOOD

CONGRADUATIONS JAMES PHALEN

NO SKILL NEEDED RICHARD IRWIN

PHOTOS THANKS TO GEORGE WESCOTT ^, TOBI HAYES^, MARK VAN DOREN^, DEBRA WOOD

SPECIAL THANKS TO THE LIBRARY STAFF....D° BURNETT...D.WOOD...JESSICA°°THE EDITORS

SINCE 1947...ROBERT AND KIM DAVIDSON°°° JIMMY PHALEN...AND AL FRANKIN

april eighty

KAI KLAASSEN EDITOR EYE SPRING SEMESTER 1980

This issue being my third EYE , I thought it was about time to do a story on the EYE itself. The EYE as we know it (a most important body part) was started in 1973, editor Rance Haig. The first issue was 3 Zeroxed pages stapled together. The one thing that really caught my Eye was the Coffee Cake Recipe on the back page. Since then there has been about 14 editors, that's one per semester, (excluding summer , when ther's seldom any sort of publication) and almost that many logos, SFA EYE , EYE NEWS, THE EYE SEES, " I ", THE EYE and EYE.

Before the Eye the oldest publication I could find in the archives was a darling little thing printed in 1945. It was one page folded in half, its hard to tell the front from the back. An excerpt from a column on student activities... a trip to Half Moon Bay.. " Th e first project was to hastily build a fire so the weenies could be roasted for the starving artists. Then out came the sketch books, oil paints and easels". That publication didn't have a name, but in 1954 it had grown in size and content, and deserved the name Tower. I recommend going to the library and asking Harry Mulford to dig out those issues of the Tower as many of our faculty member were students here at that time, including Gerry Burchard editor.

In 63 the "Avant-Guardian" is what you read, then "800 , which was a catalogue style reader with 100°/°art and no politics,. "800" concluded th e exsistence of a newspaper at SFAI until 1971 when the forerunner of the Eye, the STUDENT UNITY COUNCIL NEWS or SUC news was started .

Seems to me that a school like this should have an excellant paper, a circulated paper that comes out weekly,with ads and criticism and short stories and all the latest in art and science. No one can be expected to neglect their studies for more than a term, and every term a new Editor has to start from scratch. Fifteen weeks just isn't enough time to stick in your EYE.

Kai Klaassen April 23/80

HOWARD PETRICK EYE EDITOR FALL SEMESTER 1975

While I was the editor of the EYE we published six issues which focused on the conflicting philosophies at SFAI between the students, faculty, and staff on one hand and the administration on the other. We tried to present a factual account of events that took place during this crisis, as well as present articles that clarified the differences.

Articles thet were written by students, faculty, and staff expressed in an educational way the history and personal involvement which made the school what it was. Although the administration viewed these articles with blind eyes we felt that they helped to educate the SFAI community (and especially the Board of Trustees) to what the majority wanted the philisophical directio of the school to be. The staff of the paper varied between 6 and 12 depending on who was free to help. Our 800 budget was used in the first two issues and the remaining 4 issues were paid for by contributions, often by going from class to class and asking for donations while the paper was at the printer. Every written article ever submitted was published , except one and the guy still hasn't found a publisher for his novel.

FRED HAWKINS EYE EDITOR FALL SEMESTER 1977

Thoughts on being editor.

1; Essentially a reactionary attitude is helpful; vis-à-vis the previous editors and their publications especially. However , almost anything will do.
2. An Editor is the captain of the ship. He or she is also the wainwright , pilot and shanghai'er.
3. The best way to gather material is to write it yourself.
4. The second best way is to find someone with an ax to grind and let them. CONT...
5. To those that wish to be Editor, let them grind axes.

DREAM # 1390Y

(A SECRET ORGANIZATION WHO'VE DISCOVERED THE SECRET DNA BINDING PRINCIPLE PLOT TO DESTROY ORDINARY HUMANS BY ACTIVATING THE RECESSIVE GENE POOLS OF UNBORN FETUSES BY A CHEMICAL RELEASED IN THE EARTH'S OZONE LAYER.)

6.To those who wish to be Editor now, ignore them until you quit. Then make certain they become Editor. (Tag you're it) see no. 1.
7. To silence critics, offer to let them help.
8. Reject any material whose entire purpose is to critcize your publication.
9. Publish everything else.*
10. Be opinionated.
11. Never expect an ex-Editor to do any work, except stuff thatis in your opinion not good enough.

RICHARD IRWIN / EDITOR: "I" SPRING SEMESTER 1979

At the turning of a new year, in 1979 , R. Tringali and myself met in secret to discuss plans for a "new" student art-zine. We wrote: " In the begining there was the EYE, and the EYE was split... resulting in the "I" ...", or so , ad infinitum. Only two such issues issued from our covert desk, out of grey filing cabinets of the mind...the first completely art-zine appeared. These two issues are now history and may be viewed at SFAI library archives or SFMOMA library, or the pit of faust's hell. Issue no. I saw "The Myth of Medditerraean Sperm"; a debauched commie French-Algerian named Jean Senac's epic poem , first time in planetary print, translated by commie - poet Jack Hirshman . Also, the art was roto-total shock troops advanced art-school elite. Issue no. 2 preserved the "art-look" , blotted by schoolisms. I recieved as editor letters from around the country regarding the famous "I" , the red-I, herring in a saucer of stale art fish.

R. Irwin/April 22, 1980

JAMES PHALEN

EDITOR EYE FALL SEMESTER 1979

I was interested in providing and open forum format in which anyone could comment and contribute. Nieve, quickly found myself butting heads with a group of people called the Student Senate ("SS"; which was, at the time in the midst of a small revolution) not to mention the faculty and administration. I published a certain problematic letter about a problematic teacher from a problematic student, the extremely problematic administration was out for my ass. That was the first issue. Press your freedom. I realized no man is an island, I also realized a camel is a horse designed by a committee. Result newspaper stew, so-so. I ignored my nasty but natural cut-throat nature to produce two more issues of the EYE.

J .P.

ULTRAVOID PLAGUES INNER-CITY SCHOOL

BY JENNINE LANOUETTE

PHOTO TOBI HAYES

The Dead Kennedys are a real fine band. It seems a shame, though, that there are people at the Art Institute who would feel obliged to book this big name of the San Francisco new wave circuit when there are equally fine and innovative bands deeply rooted within our midst.

The SFAI Dinner-Dance of April 11th was advertised as featuring anywhere from 3 to 5 bands depending on which day you happened to glance at the publicity poster. The actuality, of course, on the day of the show was that the Dickheads opened the evening, followed by Romeo Void, who were followed by a combined set of the Mummers & the Poppers and Ultrasheen, who were followed by the Dead Kennedys. Count 'em up, comes to five bands. Discounting the Dead Kennedys, this line up featured some of the latest bands to have emerged from this center of random creative activity.

The story of Romeo Void begins at the end of last summer with Debora (Deb-OR-a) and Frank crossing paths at the video playback machine. Debora wanted to incorporate her singing and writing abilities into her video work. Frank was interested in playing bass again. They began to work together, Debora writing the lyrics and Frank writing the music. This proved to be a successful collaberation, so by October they had formed the band with Peter on guitar and Stefano on drums. Recently they also added a sax player, Bobby.

Of the 15 songs they play, 14 are original. Debora writes all the lyrics and the music is now written collectively by the whole band. The lyrics are primarily concerned with issues of love and power in relationships. "The name Romeo Void," says Debora, "describes a condition that exists for most people here in San Francisco. The 60's concept of detachment has gotten carried too far so that a lot of people don't know how to accept love as something that they still need. My lyrics say-'If I know I can depend on your affection, I can still exist independently of you. I have my own life, I don't need to infringe on yours.'"

CONT...

Debora may be remembered by many as the girl who used to walk around the school singing all the time. She got her start,by exposing her abilities this way, when she was asked if she'd like to join the now defunct Mummers & Poppers. She doesn't sing in the halls so much anymore, that's what success does to you - now one must hit the night spots to hear her voice. But that's okay she's got better material to work with having found her new outlet in a band.

Frank has taken more of a low profile up until his involvement with Romeo Void. He has probably been most visible at his job in the Emmanuel Walter Gallery, often seen trudging other peoples art work in and out of the school on big dollies. Recently, however, two of his own pieces have been on view, one being the installation in the cafeteria of a small partitioned room containing lighted candles. Also his was the installation of doors in the Diego Rivera Gallery which was bound to drive the mailroom personnel crazy.

Long before Stefano was playing with any bands in this town, his name could be seen in a myriad of local publications, very small print climbing up the side of photographs of new wave bands. He had played drums with various rock'n roll bands when he lived in London several years ago. After that, spending time in the Army back in Italy somehow got him interested in photography. His photo work of recent years, focusing on subjects of musical pursuit, has brought him back to his original occupation of playing drums in a rock'n roll band.

Peter and Bobby are not attendees of the Art Institute. Peter spends the non-musical half of his time doing graduate work at State University in English; said something about wanting to be able to get a job someday. Hardly needs to be mentioned that he finds his present existence somewhat schizophrenic. Will rock'n roll win out in the end? We'll have to wait and see. Bobby can be seen playing his sax in any number of bands around town. He seems to balance his many commitments without difficulty, though. A necessary skill to have in order to devote 100% of one's time to music.

In relation to their art work:

Says Frank, "Playing in a band is for me just another form of creative expression, another way of dealing with space. It's also nice to get the instant response from an audience. It's not like putting up a show and then waiting, or working alone in a studio all the time."

Says Debora, " With a band you get energy back from the audience, a sort of exchange happens. In video and performance work the audience will just sit back and be objective. Music is another aspect of performance, but its more fun and more collective."

Says Stephano, "Photography is a very intellectual way of working, music balances that for me since its a more physical activity."

At this point the members of Romeo Void treat their band work as a day to day process. There's no big hurry to acheive great notoriety, although they want enough commercial success so that they may be able to keep working in the medium. They have plans for the summer to go to L.A. and other places outside of San Francisco. With one of their songs already on tape, they have a back-burner project to put out a single in the near future.

The reunion of the Mummers & the Poppers was most exciting when it reached chaotic proportions of pure cacaphony on stage. The band was originally formed in the Spring of 1979 by Charlie, Billy and Debora with the intention of only playing one gig. The objective was to have fun with music again, playing rock'n roll dance tunes of the 50's, 60's and 70's. Along with Charlie on bass and Billy as lead singer, the band also included Debora and Rachel as back-up singers, Peter on guitar, Larry, Jun and Franco on sax and Jay on drums.

Says Charlie, "It was meant as a reactionary statement against English influenced punk music. The politics and noise level of that music had lost whatever power and profundity it originally had. It was only being aped and copied by the new bands so it was time to bring in something different." The great popularity enjoyed by the Mummers & the Poppers throughout their brief career indicates an accuracy in their perceptions of the times. This inspired them to keep playing gigs on into the summer, even after Charlie left to go to the East Coast.

Since most of the members had never performed in a band before, the broke up in mid-July for each to apply their talents in new directions. Rachel has since joined the Units, Debora and Peter are both in Romeo Void, and Charlie and Billy are now the moving force behind Ultrasheen which has also included Franco, Larry, Jay and Peter.

Here is a band with a very clear idea of what they want - money & fame. Could it be another reactionary statement? Or maybe just the latest cult religion.

Having thrown out the old punk dogmas of negativism and denial in the summer of 79 by committing the unforgivable sin of having fun, Charlie and Billy now go on to lay down the new doctrines. In this act Billy takes on a guise as the Reverend Billy Sunday.

Expounding on the scriptures of his new cult, the Reverend Sunday describes the laws of nature according to his Theory of the Fake: "They make the sand on the beach out of all the ground up broken glass from the city streets. There is a big lamp in the sky that they turn on in the morning and then shut off again at night. The waves in the ocean are made by huge logs on the other side of the beach that they move back and forth."

These profound and revolutionary new ideas on the physical sciences provide limitless sources of musical inspiration for the Reverend Sunday and his band. With such artistic mentors as Lawrence Welk and such political examples as Annette Funicello, the members of Ultrasheen, with their Theory of the Fake, are bound to be the new leaders in the development of modern thought. They will save the world with plastic bags.

ULTRA VOID CONT...

NEWZ

LAURIE ANDERSON and WILLIAM WILEY were the two candidates chosen by the College Committee to recieve the HONORARY DOCTORATE this year, so get a front row seat at commencement May 18th.

The prizes for the best films in this years SFAI FILM FESTIVAL (acording to the judges) go to Leandro Katz for SPLITS, Martha Haslanger for CIRCUS RIDER and Lynn Kirby for SINCERELY, prizes were $5oo. each.

THE FIRST ANNUAL SAN FRANCISCO ART INSTITUTE BAR-B-Q / PARTY was a suprising sucess, even more suprising to the Student Senate who organized and financed the bash, was that some money was made, approxamately $450. A groovy, suburban style cook - out, Tom Holland in his shirt sleeves and what seemed like the first day of summer weather prevailing, later turned into a Night of the Living Dead remake, not unusual . Ticket takers and bar tenders complained of people jamming up the door trying to get in and out and the bands drinking up all the profits, a bit of consolation , evryone had a tits time...and no one was trampled to death.

There are 97 women students in the painting department
There are 76 men students in the painting department
As of Fall Semester 1980 there will be zero women faculty in the painting department.

There are 25 women students in the sculpture department
There are 15 men students in the sculpture department
There are zero women faculty in the sculpture department.
Any Questions?

End of school party will be on friday the 9th of may rumour has it beer will be given away, party starts at 4:oo ....

ULTRA VOID CONT...

Although in their early days they had a habit of attaching racetrack type numbers to their name - as in Ultrasheen 500, 88, 13, etc. - it turns out that the number most fitting to this arrangement of musicians is a I, since they will soon be bringing us and Ultrasheen II. The chaos that ensued on stage the night of the party confirmed for them the necessity to reduce their proportions considerably. The core members of the group have dismessed most of the peripheral players in an attempt to produce a tighter band and concentrate on their own material.

"I used to play Mr. Nice Guy," says Charlie. "When someone would ask if they could come in on a song I'd say - Sure, what the hell. But not anymore, its too confusing having all those people on stage. We came to rely on the cover songs cause it was easier to keep everyone together."

So back to the studio for more work. The new band will have Charlie playing guitar, for a change from bass, Billy and Shirley will be featured more strongly on vocals, Chris will be on drums and Franco on sax. They are in the process now of finding a bass player and possibly even a keyboard player as well.

While Charlie, as the quiet, passive musical backbone of the group, always remains just outside the circumference of the spotlight, Billy, who is a perpetual entertainer, provides the energy and creative force that gives the band its character. Having an intrinsic ability to pick up any instrument and play it (or rather, fake it), with no musical training, Billy is able to create music the way he feels it. Charlie and Billy together write most of the bands material. Says Charlie, "The new band will become more visually oriented. We're thinking now more in terms of atmospheres and moods. We're also interested in developing soundtrack music and theme music, being associational and stirring an imaginative process."

The old band, which had an average of 12 players, was dominated by the horn section, featuring a lot of pop tunes and danceable numbers. The new band will be primarily rhythmic with some dance and some discordant music; a diverse combination of R & B, rock and jazz influences. Says Billy, "Our music is like Jack Jones on a soul sabbatical, it has a street oriented lyricism. But we also really love plastic flowers."

Although it may be dangerous to venture stating these as facts, it has been rumored that Billy once did graduate work in filmmaking, that Charlie, too, works in film (one grapevine even reports that he has been seen shooting film in Woolworths-Factory Outlet of the Fake, after all), that Shirley has classical voice training in opera and jazz, that Chris has fantasies of being a poet and performance artist, and that Franco is considered by some as the fashion plate cool dude extroardinaire. If these assertions were to be given a solid ground, one could conclude that this band even goes so far as to apply their religious doctrines of fakeness to their individual lives. Or is the life real and the music fake? How ever it goes, one need not exclude the other, so what we get in the end, besides a bizarre combination of people, is some interesting music.

Ultra Sheen in their 1st incarnation

photo: Mark Van Doren

Coming Soon 1981-83 CATALOGUE

A couple of weeks ago, I was approached by Jessica Schwartz, our new Public Information Manager. She asked me to help her do a section for the 1981-1983 SFAI catalogue, a project that seems to be attracting a lot of attention right now.People kill to get in the Catalogue, perhaps an over-rated facility for representation of work. Her idea was a new approach to the previously dry section on Student Life, which she thought would be more interesting as a compilation of individual interviews with students who held studios outside the building and who were doing diverse things. I guess since I currently am editor of the quasi newspaper, The Eye, she wanted me to do the interviewing. I thought that it was a good idea and could be challenging, so I accepted. Jessica, I'd like to add, as far as new blood goes -- is a veritable transfusion; and quite a sensible girl as well.

Anyway, "challenging" was right. First of all, I set out asking questions which might relate to SFAI and as soon as I mentioned the name, people would start in on the place like it was a broken home. Like children who were torn from something they loved; they were complaining bitterly. Plus in light of recent tuition increases, displacement of Staff and Faculty and the basic confusion on campus, people were more inclined to slander the school than to say anything positive that could be printed in the catalogue and ultimately influence perspective students to come here and study... So, after a couple of wordy, pointless attempts, I got smart -- asking people not what their school could do for them but what they could do for their school.

The photographer for the project, George Wescott, and I are setting out next week for our fifth interview, and in the process, we've seen some incredible studios, and some incredible work, most of which we had no idea existed within the Art Institute student population.

The interviewees were chosen by Jessica after they met with her and showed her their work in response to her request in the last issue of The Eye; or they were recommended by a member of the Staff, Faculty or anyone else she has come to rely on in the short time she has been here.

These excerpts are probably not the ones she will choose for the catalogue, but are ones I thought were particularly appropriate for people presently enrolled, who know first hand what Student Life is all about. KK

Talking with Sabina Ott, a grad student and the proprietor of JetWave Gallery on Market Street.

K: Do you think running this kind of space is more fulfilling than just staying in your studio painting?

S: No, I think you need both; I really do. I have to do both. Sometimes I get -- really pissed-off at myself, I think I should be working, I should be doing MY work right now; I should be busy showing my paintings and getting famous, right? But, fuck it -- you have to have some input; you have to leave an open door. And the only way you can open that door is by being involved with people and what they need to do. Otherwise, your brain gets totally stultified. So people need both. So that's why I say Sam [Ichakalian] and Pomeroy...I mean, Sam goes into his studio and he works and he makes sexist remarks, and he's really fun; and you just do this kind of attitude. Where Pomeroy is an extension, he extends outward, Carlos extends outward; that's how they keep their minds open. They get involved with things outside, so the balance of those two things are really important. You have to know when to be public and when to be private, and it brings in new ideas. Like I've got lots of new ideas from doing this, like sleep.....(laughs)

Talking with Hilda Shum, who paints at home.

H: I thought it could be done, but to waitress part-time and do art is ridiculous.

K: I guess you don't see too many serious artists that wait tables forever. They all seem to find some niche in the art community, to make their living, eventually.

H: I think to make it whole you have to. I think a lot of people drop out before they even start. they haven't even gotten to any point and they say, "I can't go any further."

K: Because of financial problems?

H: Partly that, and...it's real hard. I mean everyone knows ho tough it is. It's like -- shit -- 95% of us are in it because we can't hold a nine-to-five job...if you failed at everything else-- go to art school; get some grants...(laughs)

K: I've been really inspired by doing these interviews cuz I'm finding out I know a lot of pretty smart people, and serious -- they've been serious. They say, "Oh, Fuck, it's hard," but they don't say, "Oh God, what am I going to do." They have pretty much overcome the fact that every other day you don't know what you're going to do, but you're going to stay in it; you're not going to bag the whole thing. After a couple years you realize how to deal with the slumps.

H: I think once you get the fever, it just never goes away. And if you don't go through with it, it haunts you...maybe it's just the fear of being haunted.

K: Laying awake at night...

H: .....do I really want to be a housewife?

PHOTO GEORGE WESCOTT

B. Kaplan, M. Brozgalski

R. Hyatt R:"I think people expect too much from the Art Institute"

Talking with Mark Freeman, a Grad. student in film, he also operates Fine Line Films, the film part of the Haight Ashbury Arts Workshop.

K: What is Mad River?

M: That's the film we're working on right now, the name of the film is Mad River. Last year, I took an independent semester, and took a total of 7 months living in Humboldt County which is on the North coast of California. We shot 23 hours of film to make an hour-long documentary for public television. The film addresses the problems of environmental protection and economic development -- how do you take care of the land and create jobs at the same time? Our concern was that organized environmental groups and trade unions are often pitted against each other. The corporations set it up so that, if you challenge them to protect the land -- or run their operation in a more environmentally sound manner, they say 'this is going to be too expensive,' and, 'we're just going to shut down and people are going to lose their jobs.'

K: Oh, that keeps the worker out of the protest marches.

M: Right. So it's our point of view that people have a right to both. You shouldn't be forced to give up your environmental heritage and your physical health for your job.

K: That sounds like an interesting point of view. Not your basic "Save the Whales" attitude. What stage of the project are you at now?

M: ... and right now we're trying to raise the money to purchase the rest of the workprints. I spend a lot of time at the typewriter and on the telephone talking to people, trying to convince them that it's a worthwhile project and who they can lead me to who has some spare bucks.

K: Mr. Promoter.

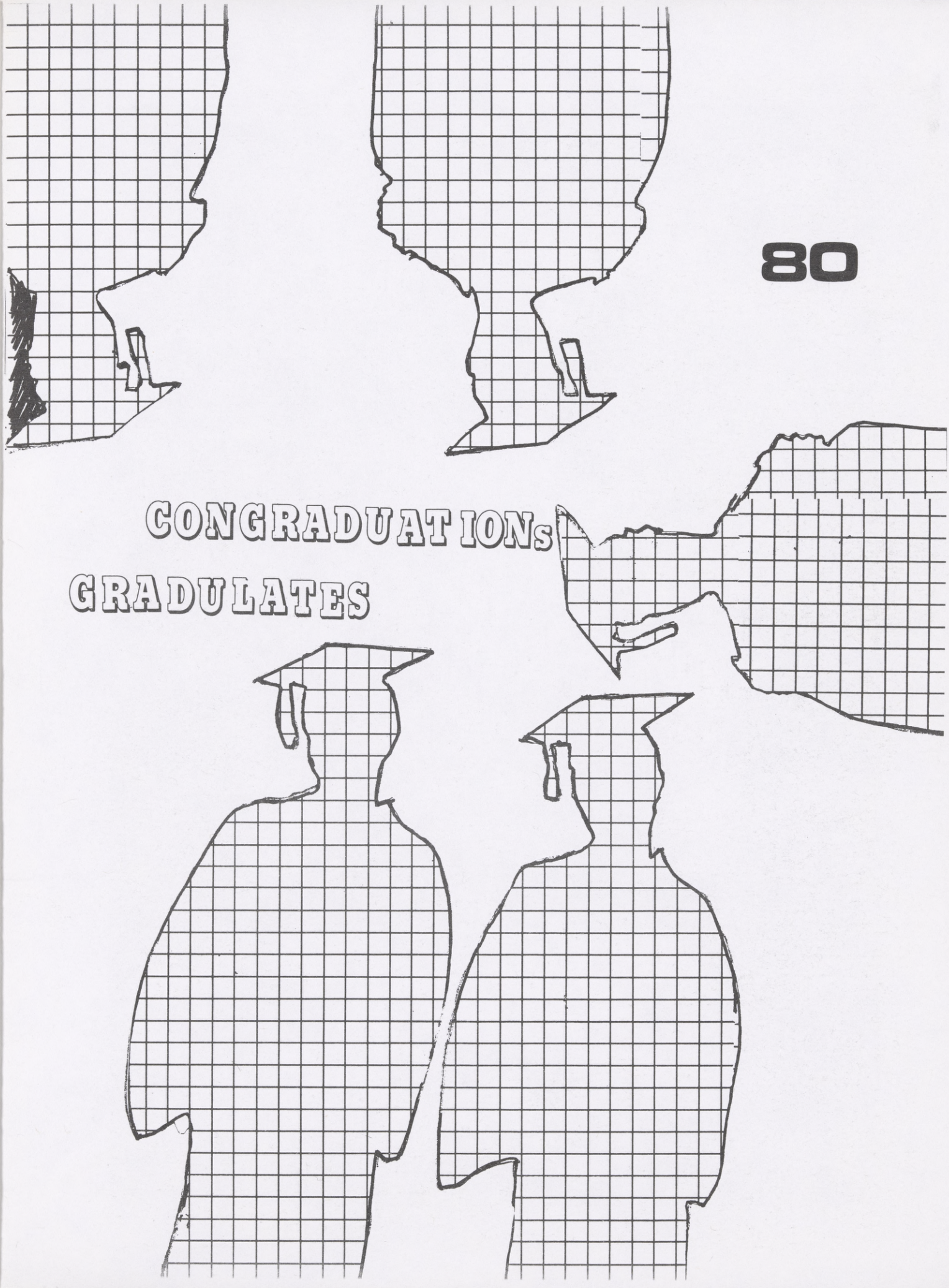
M: It's funny 'cause the last thing I ever thought of myself as, is a salesman. I didn't go into business, I didn't go into law like my father, 'cause I couldn't handle all that crap. But somehow, it's a little different when you're doing something you believe in; but the motions you go through are very similar. I find that ironic.

K: You're learning all about it on the job.

M: Yeah...on the job training. That's an aspect of reality that's never really dealt with at SFAI.

Rear: Crawford/Retzky

Front: Jones/Matthews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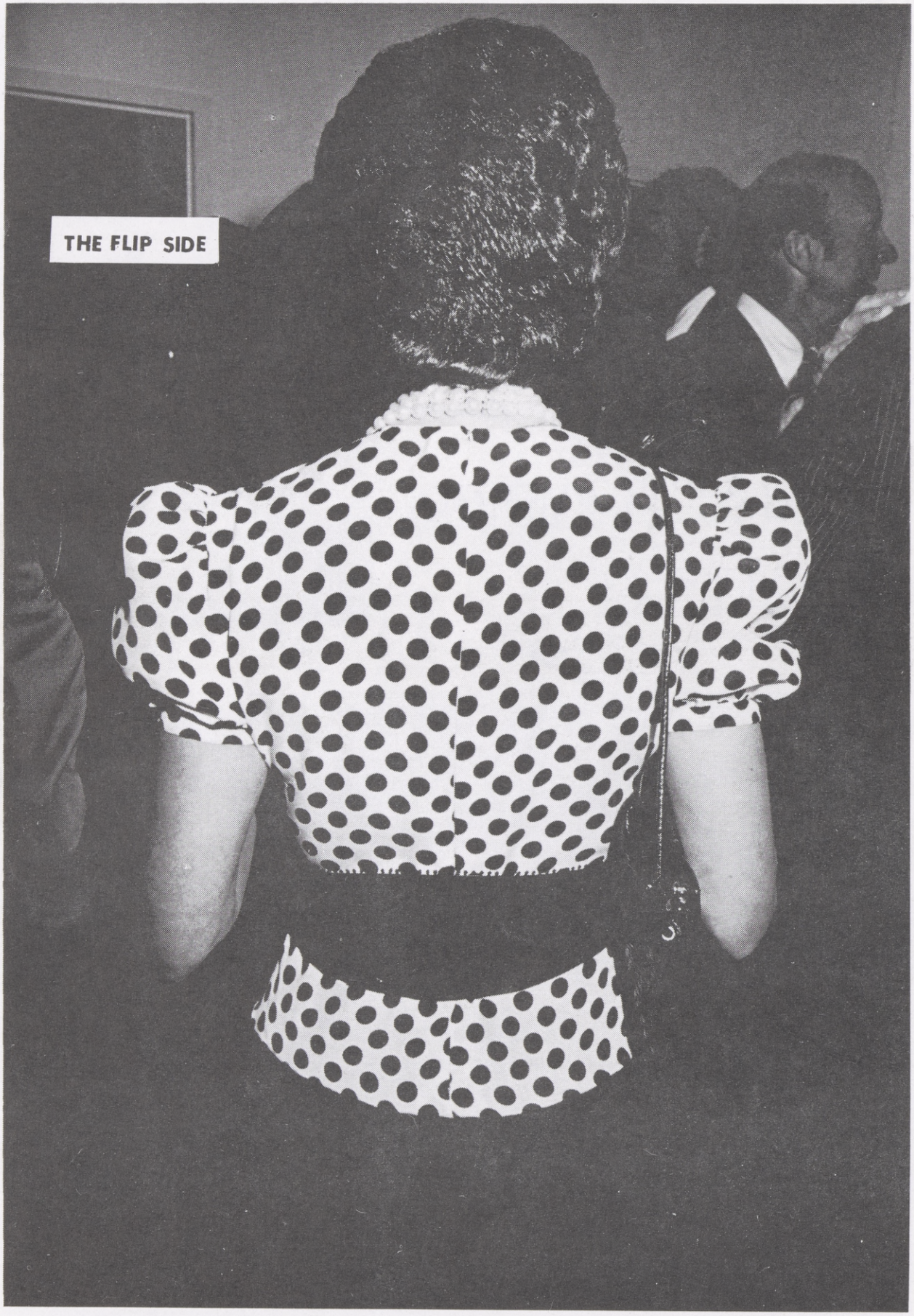
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